

**Semester at Sea Syllabus**  
**Colorado State University, Academic Partner**

**Voyage:** Fall 2017  
**Discipline:** Art  
**Course Number and Title:** ART 100 Introduction to the Visual Arts (Section 1)  
**Division:** Lower  
**Faculty Name:** Eleanor Moseman  
**Semester Credit Hours:** 3

**Meeting:** A Day 1230-1350, Vierjahres  
**Prerequisites:** None

### **COURSE DESCRIPTION**

This course explores how the visual arts communicate through *form* in a given *context* by focusing on the question, “Why do humans create art?” Thematic topics examine art from around the world, beginning with Paleolithic cave painting in Spain and France and continuing across time and geography to the present moment. Class discussion will address a set of ideas presented in the syllabus readings, with special attention to issues in regions on the voyage itinerary. Assignments and activities will develop students’ critical- and creative-thinking skills, writing ability, and speaking skills through case studies and on-site observation. At the end of the course, students should be able to identify and discuss major architectural monuments and works of art in global historical context, and to articulate verbally and in writing the larger cultural, social, political, economic and philosophical factors that compelled humans around the world and throughout time to produce art.

### **LEARNING OBJECTIVES**

- Compare and contrast aesthetic concepts, articulate historic changes, trace artistic influences in contemporary art, and develop an understanding of why art is created.
- Understand and articulate: fundamental visual concepts; significant visual advances in the field; multiple aesthetic value systems; contributions of significant artists; commonalities with related disciplines; and primary methods of expression.

### **REQUIRED TEXTBOOKS**

There is no textbook to purchase for this course, but there are required readings that will be available to students through the course reserve folder.

### **TOPICAL OUTLINE OF COURSE**

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**Depart Bremerhaven, Germany – September 09**

**A1–September 11: Welcome and discussion—“Why do humans create art?”**

**COME TO CLASS PREPARED TO DISCUSS:**

- Irna D. Costache, “Why is Art Made? The Purposes of Art: A Brief Overview from A to Z,” in *The Art of Understanding Art* (Malden and Oxford: Wiley Blackwell, 2012), xxiv-xxxi.

- Ian Hodder, “Creative Thought: A Long-Term Perspective” in *Creativity in Human Evolution and Prehistory*. Ed. Steven Mithen (London and New York: Routledge, 1998), 61-77.

## **A2—September 13: The Built Environment, From Classical to Modern**

COME TO CLASS PREPARED TO DISCUSS:

- Dianne Dodd, “Barcelona: The Making of a Cultural City,” in *The City Cultures Reader*, ed. Malcolm Miles and Tim Hall with Iain Borden (London: Routledge, 2004), pp. 177-182.
- Agustín Cocola Gant, “The Invention of the Barcelona Gothic Quarter,” *Journal of Heritage Tourism* 9, no. 1 (2014): 18–34.

## **Barcelona and Valencia, Spain — September 15-18**

**FIELD CLASS (REQUIRED) FRIDAY, SEPTEMBER 15**

**FIELD-CLASS ASSIGNMENT DUE ON DAY A5**

## **A3—September 19: Debrief Spain // Postcolonial Art History**

COME TO CLASS PREPARED TO DISCUSS:

- Stine Høholt, “Beyond Otherness: A Critical Introduction to the Perception of the Subject in Post-colonial Theory,” in *Peripheral Insider: Perspectives on Contemporary Internationalism in Visual Culture*, ed. Khaled D. Ramadan (Copenhagen: Museum Tusulanum Press, 2007), 70-92.
- Harold Miner, “Body Ritual among the Nacirema,” *American Anthropologist* 58, no. 3 (June 1956): 503-507.

## **A4—September 21: Outfitting Kings**

COME TO CLASS PREPARED TO DISCUSS:

- Doran H. Ross, “A Beautiful Cloth Does Not Wear Itself” (38-57) and “Asante Cloth Names and Motifs” (104-125), in *Wrapped in Pride: Ghanaian Kente and African-American Pride*, exh. cat. (Los Angeles: UCLA Fowler Museum of Art, 1998). Explore interactive features of this exhibition online at <https://africa.si.edu/exhibits/kente/about.htm>.

No Class — September 23

## **A5—September 24: Fantasy Coffins, Indigenous Art and the Western Art Market**

COME TO CLASS PREPARED TO DISCUSS:

- Roberta Bonetti, “Alternate Histories of the Abebuu Adekai,” *African Arts* 43, no. 3 (Autumn 2010): 14-33.

## **A6—September 26: Contemporary Art in West Africa**

COME TO CLASS PREPARED TO DISCUSS:

- Joseph Gazari Seini, “The New Moderns of Ghana,” in *An Anthology of African Art: The Twentieth Century*, eds., N'Goné Fall and Jean Loup Pivin (New York: D.A.P., 2002), 182-187. IN SHIP'S LIBRARY

- El Anatsui and Laura Leffler James, “Convergence: History, Materials, and the Human Hand – An Interview with El Anatsui,” *Art Journal* 67, no. 2 (summer 2008): 36-53.

### **Tema and Takoradi, Ghana – September 27-30**

No Class – October 02

### **A7—October 3: Debrief Ghana // Black Identity in Post-apartheid South Africa**

BEFORE CLASS, VIEW THE FILM:

- District 9 (2009; dir. Neill Blomkamp; 1hr52min)

COME TO CLASS PREPARED TO DISCUSS:

- Okwui Enwezor, “Reframing the Black Subject: Ideology and Fantasy in Contemporary South African Representation,” in *Reading the Contemporary: African Art from Theory to the Marketplace*, eds. Olu Oguibe and Okwui Enwezor (Cambridge, Mass.: The MIT Press, 1999), 377-399.
- Pippa Skotnes, “Introduction,” in *Miscast: Negotiating the Presence of the Bushmen*, ed. Pippa Skotnes (Cape Town: University of Cape Town Press, 1996), 15-24.

### **A8—October 5: Contemporary Art in South Africa**

COME TO CLASS PREPARED TO DISCUSS:

- Sue Williamson, “‘Resistance Art’ in South Africa,” in *An Anthology of African Art: The Twentieth Century*, eds., N'Goné Fall and Jean Loup Pivin (New York: D.A.P., 2002), 312-323. IN SHIP'S LIBRARY
- Sandra Klopper, “Hip-hop Graffiti Art,” in *Senses of Culture: South African Culture Studies*, eds. Sarah Nuttall and Cheryl-Ann Michael (Oxford: Oxford University Press, 2000), 178-196 and notes.

### **Cape Town, South Africa – October 07-12**

### **A9—October 13: Debrief South Africa // PROJECT WORKSHOP**

### **A10—October 15: MIDTERM**

No Class – October 16

### **A11—October 18: Buddhism Without Borders**

COME TO CLASS PREPARED TO DISCUSS:

- Donald W. Mitchell, “The Teachings of the Buddha,” in: *Buddhism: Introducing the Buddhist Experience* (New York & Oxford: Oxford University Press, 2008), 33-64.

### **Port Louis, Mauritius – October 19**

### **A12—October 21: Sites of Worship and Means of *Jnana* in South Asia**

COME TO CLASS PREPARED TO DISCUSS:

- Partha Mitter, excerpt from “Buddhist and Hindu Art and Architecture (c. 300 BCE-1700 CE),” in *Indian Art* (Oxford: Oxford University Press, 2001), 13-70.

No Class — October 22

**A13—October 24 Contemporary Art in India**

COME TO CLASS PREPARED TO DISCUSS:

- Sabine B. Vogel, “Strange and Familiar Images: Getting Acquainted with Contemporary Indian Art,” in *Chalo! India: A New Era of Indian Art*, exh. cat. Mori Art Museum, Tokyo (Munich: Prestel Verlag, 2009), 26-33.
- Paul Sternberger, “Clouding the Mirror: Trends in Recent Indian Photography and Video,” in *India. Public Places / Private Spaces: Contemporary Photography and Video Art*, ed. Brian Drolet (Newark and Mumbai: Newark Museum and Marg Publications, 2007), 32-47.

**Cochin, India — October 25-30**

No Class — October 31

**A14—November 2: Debrief India // Art and Politics in Burma/Myanmar**

COME TO CLASS PREPARED TO DISCUSS:

- Alicia Turner, “‘September’: Seeing Religion and Rights in Burma,” in *Human Rights and the Arts: Perspectives on Global Asia*, eds. Susan J. Henders and Lily Cho (London: Lexington Books, 2014), 39-51. E-Book

**Yangon, Myanmar — November 04-08**

**A15—November 9: Debrief Myanmar // Porcelain in East and Southeast Asia**

COME TO CLASS PREPARED TO DISCUSS:

- Robert Finlay, “The Pilgrim Art: The Culture of Porcelain in World History,” *Journal of World History*, vol. 9, no. 2 (Fall 1998): 141-187.
- Dick Richards, “Chapter 3: Vietnam,” in *South-East Asian Ceramics: Thai, Vietnamese, and Khmer, From the Collection of the Art Gallery of South Australia* (Oxford: Oxford University Press, 1995), 42-49 and 140-162 (figs).

No classes — November 11

**A16—November 12: Always Post-war? Contemporary Art in Vietnam**

COME TO CLASS PREPARED TO DISCUSS:

- Nora A. Taylor, “Why have there been no great Vietnamese artists?” *Michigan Quarterly Review* 44, no. 1 (winter 2005):  
<http://hdl.handle.net/2027/spo.act2080.0044.123>

**Ho Chi Minh City, Vietnam — November 14-18**

**A17—November 19: Debrief Vietnam // Ancient Chinese Funerary Sculpture**

COME TO CLASS PREPARED TO DISCUSS:

- Wu Hung, “Realities of Life after Death: Constructing a Posthumous World in Funerary Art” in *China, 5000 years: Innovation and Transformation in the Arts*. Ed. Sherman E. Lee (New York: Guggenheim Museum, 1998), 103-113 and plates.

No Class — November 21

**A18—November 22: Modern and Contemporary Art in China**

BEFORE CLASS, VIEW THE FILM:

- *Ai Wei-Wei: Never Sorry* (2012; dir. Alison Klayman; 91min)

COME TO CLASS PREPARED TO DISCUSS:

- Lynn Pan, “Prologue” (2-15) and “Epilogue” (258-265), in *Shanghai Style: Art and Design Between the Wars* (San Francisco: Long River Press, 2008).
- Li Xianting, “Same Culture, Different Nature / Same Culture, Same Nature,” in *Past in Reverse: Contemporary Art of East Asia*, exh. cat., ed. Betti-Sue Hertz (San Diego: San Diego Museum of Art, 2004), 30-36.

**Shanghai, China — November 24-29**

**A19—November 30: Debrief China // Shinto, Yamato-e, and Raigo in Japan**

COME TO CLASS PREPARED TO DISCUSS:

- Victor Harris, “Introduction,” in *Shintō: The Sacred Art of Ancient Japan*, ed. Victor Harris (London: The British Museum Press, 2001), 12-68.

**Kobe, Japan — December 02-06**

**A20—December 07: Debrief Japan // Contemporary Art in Japan**

COME TO CLASS PREPARED TO DISCUSS:

- Midori Matsui, “In Search of the Incommensurable: Japanese Art in Transition,” in *Past in Reverse: Contemporary Art of East Asia*, exh. cat., ed. Betti-Sue Hertz (San Diego: San Diego Museum of Art, 2004), 38-43.

**A21—December 09: Research Project Presentations**

**A22—December 11: Research Project Presentations**

**A23—December 13: Research Project Presentations**

**A24—December 15: Closing discussion**

COME TO CLASS PREPARED TO DISCUSS:

- Esther Pasztor, *Thinking With Things: Toward a New Vision of Art* (Austin: University of Texas, 2005), Part 1, pp. 6-105 [e-book].

**Honolulu, Hawaii — December 16**

**A25—December 18: A Day Finals**

San Diego, California — December 23 \*\*Farewell!\*\*

**GRADED COURSE COMPONENTS**

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- Daily Discussion Nuggets (20%)
- Midterm (20%)
- Field Work: Field Class and Assignment (20%)
- Field Work: Independent Field-Research Project (20%)
- Final Essay Exam (20%)

### **DAILY DISCUSSION NUGGETS (20%)**

Regular participation and thorough preparation are crucial for your success in this course. Thoughtful class participation is expected and will directly impact your ability to perform well on writing assignments, fieldwork, and the final essay exam. Active participation will increase your critical awareness, as will careful consideration of ideas expressed by your peers. All students are expected to contribute to discussion of readings and daily topics; these discussions will vary between small-group and whole-class discussion and we will experiment with a variety of discussion activities. To help you prepare for class, you will submit to Moodle 2-3 “discussion nuggets” for each assigned reading or film. These “nuggets” can be a point you’d like to make about an idea expressed in the reading; a question you have about something the author covers; a striking quote that you’d like to bring into the discussion; a comment about one of the artworks addressed; or any other constructive observation that you’d like to contribute to the conversation in class. You are invited to make connections between readings and across daily topics, too. In any case, show me that you’re thinking carefully and deeply about what we are reading. To encourage you to think freely, this component will be graded on a satisfactory/unsatisfactory basis, meaning that if you submit 2-3 constructive “nuggets” for each reading or film on time you’ll get full credit. If you don’t, you’ll get no credit.

### **FIELD WORK**

Semester at Sea field experiences allow for an unparalleled opportunity to compare, contrast, and synthesize the different cultures and countries encountered over the course of the voyage. In addition to the one field class, students will complete independent field assignments that span multiple countries.

**Attendance in the course Field Class is mandatory for all students enrolled. Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field class.** Field Classes constitute at least 20% of the contact hours for each course, and are developed and led by the instructor.

### **Field Class & Assignment (20%)**

The Field Class for this course will take place on Friday, 15 September, in Barcelona, Spain.

Class Title: Living Barcelona: Activated Space in the Built Environment

Experience concepts of urban space activated by architectural design, including sacred and secular contexts. Experience the effects of Ildefons Cerdà’s “Barcelona Plan” through a walking seminar in the Barri Gòtic, El Raval, and L’Eixample hosted by architectural specialists. Experience the texture of the city’s open spaces and

public infrastructure as staged by architectural means. Converse with locals about their experience of the city as a built environment and its impact on their perception of life in Barcelona. Test your awareness of activated space on location in Antoni Gaudí's *Basílica de Sagrada Família*.

Learning Objectives:

1. Appraise concepts of activated space impacted by architectural design, including sacred and secular contexts.
2. Interrogate the texture of the city's open spaces and infrastructure as staged by architectural means.
3. Evaluate the impact of urban design schemes on perceptions of quality of life in Barcelona by comparing the character of neighborhoods or districts such as the Barri Gòtic, El Raval, and L'Eixample.

### **Field Class Assignment, due on day A5 (September 24)**

Create a Venn diagram, following the model posted to Moodle, responding to our preparatory study of architecture and the built environment and your experiences and observations of activated space in Barcelona during our Field Class. Map the convergences and differences around concepts of scenographic staging of experience in the architectural fabric of the city. Append to your Venn diagram a descriptive and illustrated case study comparing two architectural settings that treat activated space in divergent ways. Specific instructions regarding format will be discussed in class.

### **Independent Field-Research Project (20%)**

In lieu of a traditional library-research paper you will produce a field-research paper for this course. This project will involve working in groups of 3-4 to independently design the project, conduct field research, and craft a collaborative paper and oral presentation. With your group partners, decide on two or three issues that interest you in relation to the question of why humans create art. In each port scope out examples of public imagery (billboards, movie or concert posters, bus/taxi/metro signage, advertisement placards, TV ads or shows, images in product labels, shop window design, etc.) and examples of "art" (gallery shows, craft workshops, museum displays, etc.). Document what you see with 1) a photograph or a sketch, 2) written notes on your own observations about that example, and 3) written notes on a conversation with a local person about that example (i.e., interview someone!). Do this for each issue in each port. Remember to get explicit permission from anyone before photographing them, and follow the guidelines for interviews posted to Moodle. Toward the end of the voyage decide on one of the issues – or you may have found a connection between more than one of your issues – that you will distill into a paper and oral presentation about that single or combined issue, supported by means of reference to our course readings. Papers should be 8-10 pages in length and presentations should be approximately 15 minutes. Use Chicago Manual of Style to format your citations. Papers and presentations will be given a letter grade, evaluated according to the rubric posted to Moodle. You and your partners will receive the same grade, so it is up to you to work out an equitable division of tasks and responsibilities.

## MIDTERM ESSAY EXAM (20%) & FINAL ESSAY EXAM (20%)

There will be one midterm and a cumulative final exam, both consisting of short answer and essays. These exams will test you on material covered in class discussions, mini-lectures, any readings, films, and activities (including any handouts and video clips in class), as well as application of relevant terminology. They will consist of a set of image-guided questions and/or thematic questions, which will require you to incorporate into your discussion works of art and concepts covered in the readings and any port assignments. About a week before the midterm and final, students will participate in crafting a set of topics to prepare for the exam. I will post these topics to Moodle, but don't wait until then to begin studying. Regularly reviewing your notes will help you keep information fresh in your mind and thus streamline your exam preparation.

## METHODS OF EVALUATION / GRADING SCALE

The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea coursework. Note that C-, D+ and D- grades are also not assigned on Semester at Sea in accordance with the grading system at Colorado State University (the SAS partner institution). Pluses and minuses are awarded as follows on a 100% scale:

<u>Excellent</u>	<u>Good</u>	<u>Satisfactory/Poor</u>	<u>Failing</u>
97-100%: A+	87-89%: B+	77-79%: C+	Less than 60%:
93-96%: A	83-86%: B	70-76%: C	
90-92%: A-	80-82%: B-	60-69%: D	

## ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM

Attendance in all Semester at Sea classes, including the Field Class, is mandatory. In this course, each unexcused absence may cause your overall course grade to drop 10 points per absence. Students must inform their instructors prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. Instructors must make reasonable efforts to enable students to make up work that must be accomplished under the instructor's supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

## LEARNING ACCOMMODATIONS

Semester at Sea provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation.

A memo from the student's home institution verifying the accommodations received on their home campus is required before any accommodation is provided on the ship. Students must submit this verification of accommodations to [academic@isevoyages.org](mailto:academic@isevoyages.org) as soon as possible, but no later than two months prior to the voyage.

## STUDENT CONDUCT CODE



The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct. Academic integrity is conceptualized as doing and taking credit for one's own work. A pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative commitment to academic integrity. All Semester at Sea courses adhere to this Academic Integrity Policy and Student Conduct Code.

Depending on the nature of the assignment or exam, the faculty member may require a written declaration of the following honor pledge: "I have not given, received, or used any unauthorized assistance on this exam/assignment."

## RESERVE BOOKS AND FILMS FOR THE LIBRARY

Doran H. Ross, *Wrapped in Pride: Ghanaian Kente and African-American Pride*, exh. cat. (Los Angeles: UCLA Fowler Museum of Art, 1998). ISBN-13: 978-0930741693 [PLEASE PURCHASE]

*Reading the Contemporary: African Art from Theory to the Marketplace*, eds. Olu Oguibe and Okwui Enwezor (Cambridge, Mass.: The MIT Press, 1999). ISBN-13: 978-1899846214 [PLEASE PURCHASE]

*Chalo! India: A New Era of Indian Art*, exh. cat. Mori Art Museum, Tokyo (Munich: Prestel Verlag, 2009). ASIN B01FGQ1092 PLEASE PURCHASE

Donald W. Mitchell, *Buddhism: Introducing the Buddhist Experience*, 3<sup>rd</sup> edition (New York & Oxford: Oxford University Press, 2013). ISBN-13: 978-0199861873 [PLEASE PURCHASE]

Lynn Pan, *Shanghai Style: Art and Design Between the Wars* (San Francisco: Long River Press, 2008). ISBN-13: 978-1592650781 [PLEASE PURCHASE]

*Past in Reverse: Contemporary Art of East Asia*, exh. cat., ed. Betti-Sue Hertz (San Diego: San Diego Museum of Art, 2004). ISBN-13: 978-0937108338

Esther Pasztor, *Thinking with things: toward a new vision of art* (Austin: University of Texas, 2005). [e-book].

*An Anthology of African Art: The Twentieth Century*, eds., N'Goné Fall and Jean Loup Pivin (New York: D.A.P., 2002) IN SHIP'S LIBRARY

Partha Mitter, *Indian Art* (Oxford: Oxford University Press, 2001). IN SHIP'S LIBRARY

### List of films I plan to show in my course or via the CCTV loop:

- *Ai Wei-Wei: Never Sorry* (2012; dir. Alison Klayman; 91min) [PLEASE PURCHASE]

- *District 9* (2009; dir. Neill Blomkamp; 1hr52min) [PLEASE PURCHASE]

## ELECTRONIC COURSE MATERIALS

- Irna D. Costache, "Why is Art Made? The Purposes of Art: A Brief Overview from A to Z," in *The Art of Understanding Art* (Malden and Oxford: Wiley Blackwell, 2012), xxiv-xxxi.
- Ian Hodder, "Creative Thought: A Long-Term Perspective" in *Creativity in Human Evolution and Prehistory*. Ed. Steven Mithen (London and New York: Routledge, 1998), 61-77.
- Dianne Dodd, "Barcelona: The Making of a Cultural City," in *The City Cultures Reader*, ed. Malcolm Miles and Tim Hall with Iain Borden (London: Routledge, 2004), pp. 177-182.
- Agustín Cocola Gant, "The Invention of the Barcelona Gothic Quarter," *Journal of Heritage Tourism* 9, no. 1 (2014): 18-34.
- Stine Høholt, "Beyond Otherness: A Critical Introduction to the Perception of the Subject in Post-colonial Theory," in *Peripheral Insider: Perspectives on Contemporary Internationalism in Visual Culture*, ed. Khaled D. Ramadan (Copenhagen: Museum Tusulanum Press, 2007), 70-92.
- Harold Miner, "Body Ritual among the Nacirema," *American Anthropologist* 58, no. 3 (June 1956): 503-507.
- Doran H. Ross, "A Beautiful Cloth Does Not Wear Itself," in *Wrapped in Pride: Ghanaian Kente and African-American Pride*, exh. cat. (Los Angeles: UCLA Fowler Museum of Art, 1998), (38-57).
- Roberta Bonetti, "Alternate Histories of the Abebuu Adekai," *African Arts* 43, no. 3 (Autumn 2010): 14-33.
- El Anatsui and Laura Leffler James, "Convergence: History, Materials, and the Human Hand – An Interview with El Anatsui," *Art Journal* 67, no. 2 (summer 2008): 36-53.
- Okwui Enwezor, "Reframing the Black Subject: Ideology and Fantasy in Contemporary South African Representation," in *Reading the Contemporary: African Art from Theory to the Marketplace*, eds. Olu Oguibe and Okwui Enwezor (Cambridge, Mass.: The MIT Press, 1999), 377-399.
- Pippa Skotnes, "Introduction," in *Miscast: Negotiating the Presence of the Bushmen*, ed. Pippa Skotnes (Cape Town: University of Cape Town Press, 1996), 15-24.
- Sandra Klopper, "Hip-hop Graffiti Art," in *Senses of Culture: South African Culture Studies*, eds. Sarah Nuttall and Cheryl-Ann Michael (Oxford: Oxford University Press, 2000), 178-196 and notes.
- Donald W. Mitchell, "The Teachings of the Buddha," in: *Buddhism: Introducing the Buddhist Experience* (New York & Oxford: Oxford University Press, 2008), 33-64.
- Sabine B. Vogel, "Strange and Familiar Images: Getting Acquainted with Contemporary Indian Art," in *Chalo! India: A New Era of Indian Art*, exh. cat. Mori Art Museum, Tokyo (Munich: Prestel Verlag, 2009), 26-33.
- Paul Sternberger, "Clouding the Mirror: Trends in Recent Indian Photography and Video," in *India. Public Places / Private Spaces: Contemporary Photography and Video Art*, ed. Brian Drolet (Newark and Mumbai: Newark Museum and Marg Publications, 2007), 32-47.

- Alicia Turner, "'September': Seeing Religion and Rights in Burma," in *Human Rights and the Arts: Perspectives on Global Asia*, eds. Susan J. Henders and Lily Cho (London: Lexington Books, 2014), 39-51. E-Book
- Robert Finlay, "The Pilgrim Art: The Culture of Porcelain in World History," *Journal of World History*, vol. 9, no. 2 (Fall 1998): 141-187.
- Dick Richards, "Chapter 3: Vietnam," in *South-East Asian Ceramics: Thai, Vietnamese, and Khmer, From the Collection of the Art Gallery of South Australia* (Oxford: Oxford University Press, 1995), 42-49 and 140-162 (figs).
- Nora A. Taylor, "Why have there been no great Vietnamese artists?" *Michigan Quarterly Review* 44, no. 1 (winter 2005).
- Wu Hung, "Realities of Life after Death: Constructing a Posthumous World in Funerary Art" in *China, 5000 years: Innovation and Transformation in the Arts*. Ed. Sherman E. Lee (New York: Guggenheim Museum, 1998), 103-113 and plates.
- Lynn Pan, "Prologue," in *Shanghai Style: Art and Design Between the Wars* (San Francisco: Long River Press, 2008), 2-15.
- Li Xianting, "Same Culture, Different Nature / Same Culture, Same Nature," in *Past in Reverse: Contemporary Art of East Asia*, exh. cat., ed. Betti-Sue Hertz (San Diego: San Diego Museum of Art, 2004), 30-36.
- Victor Harris, "Introduction," in *Shintō: The Sacred Art of Ancient Japan*, ed. Victor Harris (London: The British Museum Press, 2001), 12-68.
- Esther Pasztor, *Thinking with things: toward a new vision of art* (Austin: University of Texas, 2005), Part 1, 6-105 [e-book].

#### ADDITIONAL RESOURCES

- Chicago Manual of Style Online Quickguide <http://www.chicagomanualofstyle.org>
- Oxford Art Online (CSU subscribes to this crucial art historical resource) <http://www.oxfordartonline.com.ezproxy2.library.colostate.edu/subscriber/>
- *Wrapped in Pride: Ghanaian Kente and African-American Pride*, exhibition (Los Angeles: UCLA Fowler Museum of Art, 1998) <https://africa.si.edu/exhibits/kente/about.htm>
- Doran Ross, "Akan Leadership Arts," photo essay in *Art and Life in Africa* (ONLINE): <https://africa.uima.uiowa.edu/topic-essays/show/8?start=11>